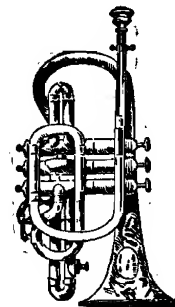
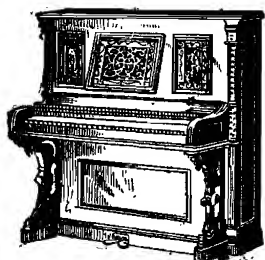
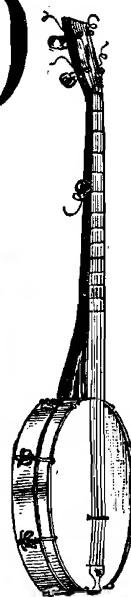


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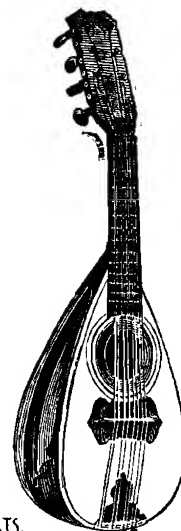
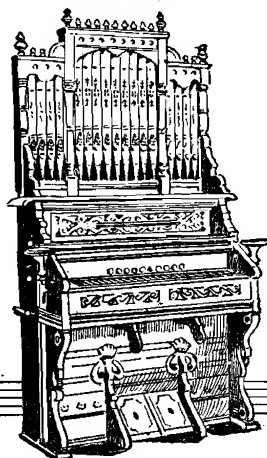


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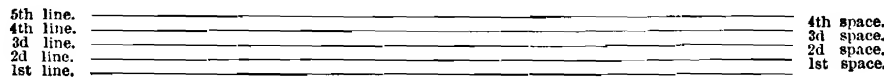
THE RUDIMENTS OF MUSIC.

How is Music written?

In various characters called Notes, upon five lines and their intermediate spaces.

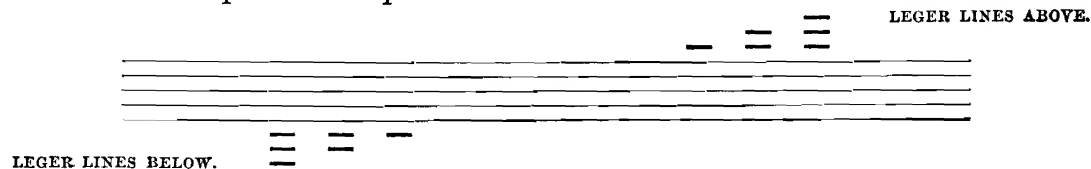
What are these Lines and Spaces called?

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



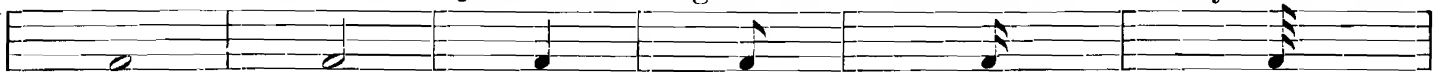
What are Leger Lines?

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.



What are the different Notes in general use?

The Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note.



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:



Various other combinations are made, just according to the value of the notes

What are Rests?

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



Under 4th line. Above 3d line. To right. To left. Two hooks. Three hooks.

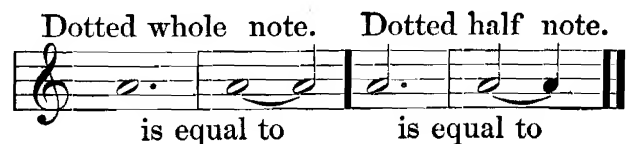
What is the use of a Dot after any Note or Rest?

It makes it half as long again.

A whole note with a dot is equal to

A half note with a dot is equal to

A quarter note with a dot is equal to



What is a Triplet?

Any three notes marked thus to be played in the time of two.

How is a Double Triplet indicated?

By the figure Six over or under them.





How are the Notes named?

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

How is the Pitch, or sound, of a note determined?

By its position upon the staff, and the Clef at the left hand.

How many Clefs are there in general use?

Two,—the Treble clef  and the Bass clef 

NOTE. The treble clef is used for the high notes, the bass clef for the lower ones.

THE NOTES ON THE BASS CLEF.

THE NOTES ON THE TREBLE CLEF.



Notice that we commence on the treble with the same note that we ended with in the bass.

What effect has a Sharp (#) placed before a note?

It raises the pitch half a tone, or semitone.



What effect has a Flat (b) placed before a note?

It lowers the pitch half a tone, or semitone



What is the effect of a Natural (♮)?

It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.

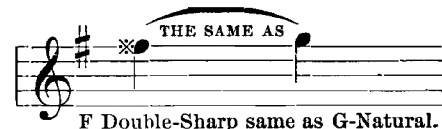
How it raises the pitch. How it lowers the pitch.



NOTE. Thus it is shown that the natural possesses the power of both the sharp and the flat.

What is the effect of a Double Sharp (x)?

It raises the pitch of a note already sharp another half-tone.



How is a double sharp canceled?

By the natural and sharp combined.



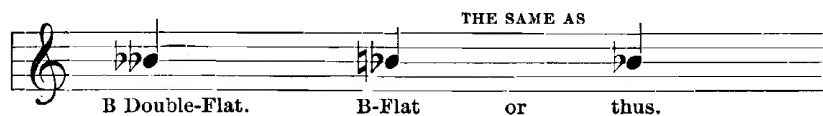
What is the effect of a Double Flat (bb)?

It lowers the pitch of a note already flat another half tone.



How is a double flat canceled?

By the natural and flat combined.



Where are the sharps and flats generally placed?

They are mostly placed in front of the clef.

SIGNATURES.

What are they termed in this position?

The Signature.



These sharps or flats affect all the corresponding notes throughout the piece.

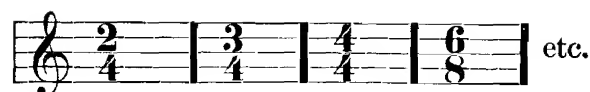
A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.

Of Time.

How is Time marked?

By figures at the beginning of every piece, thus:—



What do these figures indicate?

The amount of time in each measure.

What constitutes a Measure?

A portion of music between two upright lines called Bars.

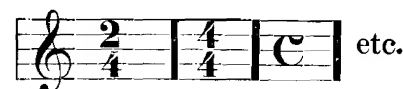


How many sorts of time are there?

Two,—Common and Triple time.

What is meant by Common time?

An even number of parts to a measure; as two or four, etc., thus:—



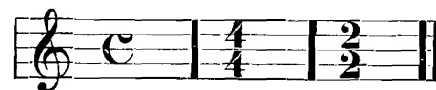
What is meant by Triple time?

An odd number of parts to a measure; as three or nine, etc., thus:—



How is common time indicated?

By the letter C or the figures $\frac{4}{4}$ $\frac{2}{2}$ etc., following the clef, thus:—



How much do we count to each measure?

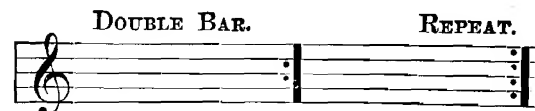
Four,—that is, one to the time of every quarter note.

What does a Double Bar indicate?

The close of a strain or the end of a tune.

How is a Repeat expressed?

By two or sometimes four Dots at the double bar, thus:—



What is a Slur?

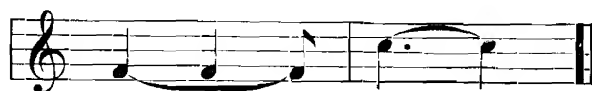
A curved line drawn over or under one or more notes.

How are slurred notes performed?

By playing smoothly and keeping down one note until the next is made.

What is a Tie or Bind?

A slur that binds two or more notes of the same name.



How are they performed?

The first note only is made, but the finger kept down the full time of all.

Examples of Various Degrees of Time.

COUNT FOUR. COUNT TWO. COUNT THREE.

COUNT THREE. COUNT SIX. COUNT THREE.

COUNT FOUR. COUNT SIX.

FLAGEOLET.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ etc., must be accented upon the beginning and middle of the measure, thus :



These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

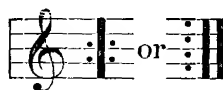
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or \wedge . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—

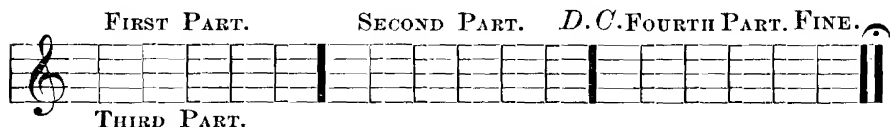


Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

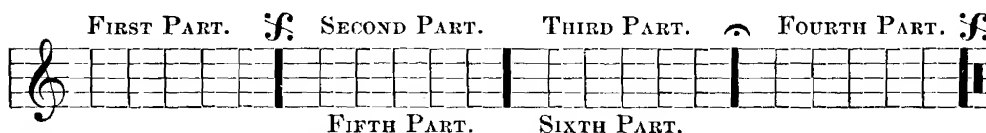


When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character, \frown , which is called a Pause, over any double bar, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign \mathfrak{F} . When it appears the second time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.



Here we play the first and second strains, when the *D. C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.



After playing the first four parts, the \mathfrak{F} appearing the second time directs us to where it appeared at first, when we play on until we come to the \frown .

When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:



Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—



NOTE. The numbers of bars rest are usually marked by the figures over them, thus:—



Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

Two dots following a note make it three-fourths longer than its actual length, thus:—



When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



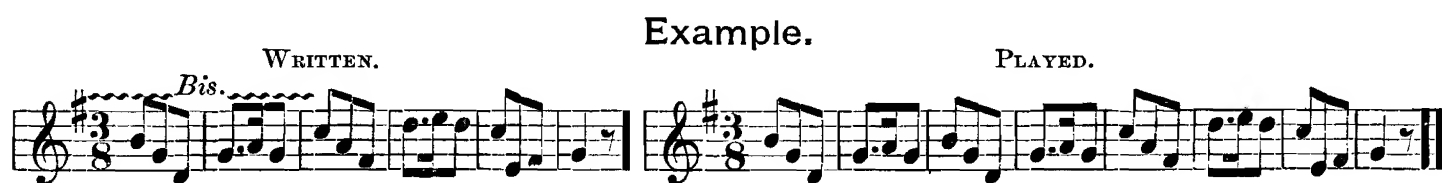
When marked in this manner, each note must be made particularly short, and very distinct.



When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



The word *Bis* placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.



Sva written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.



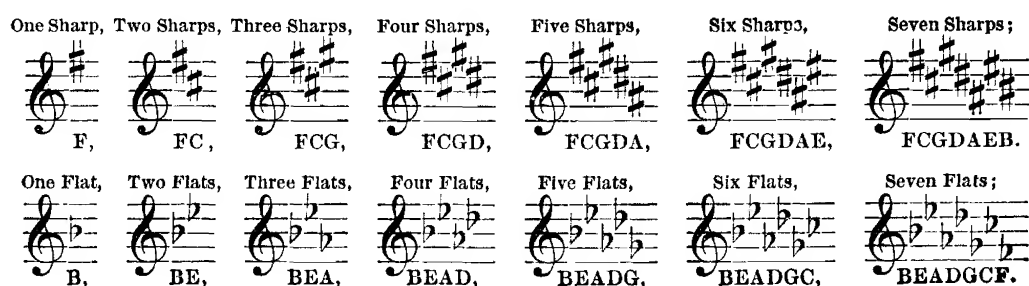
Sharps and flats before a piece of music are called the Signature.

Where the signature is

that sharp is always

Where the signature is

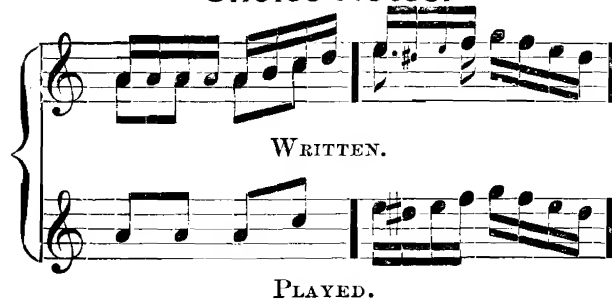
that flat is always



Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner:—



Choice Notes.



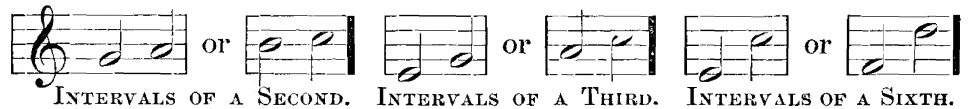
When the last two bars of a strain are marked *1mo.* and *2mo.* (that is, to be repeated,) it implies that when played the second time the *2mo.* is to be substituted for the *1mo.*, which is of course omitted.



Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of sixth notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

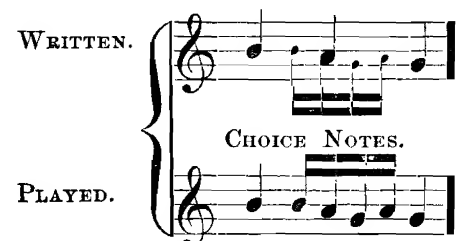
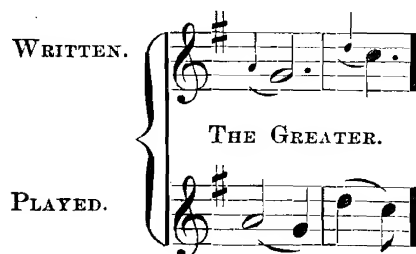
Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—



A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Appoggiaturas; or, Grace Notes.

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



Other Examples.



Embellishments. Etc.

What are Grace Notes or Appoggiaturas?

Small notes that are introduced for ornament or embellishment.

How are they performed?

The time is generally borrowed from the note that follows.



What does a dash through them signify?

That they are to be made shorter than the time indicated.

When two grace notes follow a note how are they to be played?

The notes are to be played as triplets.

Thus:



What is a Turn?

An ornament known by this mark \sim placed over the note.

How many different kinds are used?

Three,— The Direct, Prepared, and the Inverted. See examples.

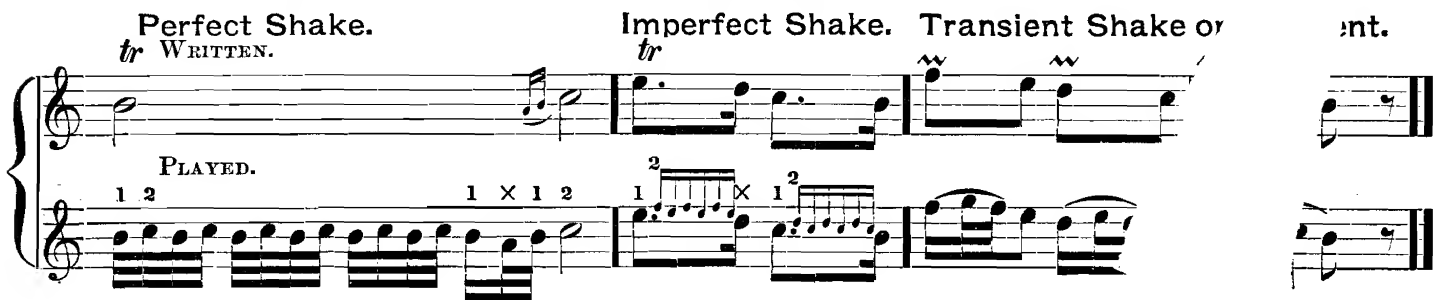


What is a Shake or Trill?

An embellishment, made by playing a note and the next above it alternately and rapidly.

How many kinds are in use?

Three — the Perfect, Imperfect, Transient or Mordent (\sim)



What are Abbreviations?

Short methods of expressing Tremolos or Arpeggios.

In what manner are they applied?

In repeating measures that occur a number of times in succession.



The Sharp Keys.

G MAJOR. D MAJOR.

A MAJOR. E MAJOR.

The Flat Keys.

F MAJOR. B-FLAT MAJOR.

E-FLAT MAJOR. A-FLAT MAJOR.

The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD. SCALE IN THE KEY OF C, MAJOR MODE.

The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD. SCALE IN THE KEY OF A, MINOR MODE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

The Minor Scales.

E MINOR. B MINOR.

F-SHARP MINOR. C-SHARP MINOR.

D MINOR. G MINOR.

C MINOR. F MINOR.

The Chromatic Scale.

This scale contains all the notes, natural, flat, and sharp, to D above the second ledger-line.

Transposition.

Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.



Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

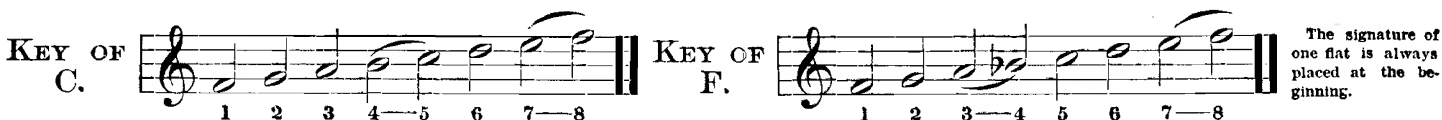


In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (#) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.



The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.

In order to form the scale of F, it becomes necessary to place a flat (b) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—



In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.

In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.

Scales for Transposition.

Key of C.

Key of G.

Key of D.

Key of A.

Key of F.

Key of B-flat.

Key of E-flat.

A Dictionary of Musical Terms.

A ; an Italian preposition, meaning to, in, by, at, etc. [faster and faster.]
Accelerando ; accelerating the time, gradually
Adagio, or *Adasio* ; slow.
Adagio Assai, or *Molto* ; very slow.
Ad Libitum ; at pleasure.
Affettuoso ; tender and affecting.
Agitato ; with agitation.
Alla Capella ; in church style.
Allegretto ; less quick than *Allegro*.
Allegro ; quick.
Allegro Assai ; very quick. [quick.]
Allegro ma non Troppo ; quick, but not too
Amabile ; in gentle and tender style. [sic.]
Amateur ; a lover but not a professor of mu-
Amoroso, or *Con Amore* ; affectionately, ten-
Andante ; gentle, distinct; rather slow, yet
Andantino ; somewhat slower than *Andante*.
Animato, or *Con Anima* ; fervent, animated
Animo, or *Con Animo* ; with spirit, courage,
Antiphone ; music sung in alternate parts.
Arioso ; in a light, airy, singing manner.
A Tempo ; in time.
ATempo Giusto ; in strict and exact time.
Ben Marcato ; in a pointed and well-marked
Bis ; twice.
Brillante ; brilliant, gay, shining, sparkling.
Cadence ; closing strain, also, a fanciful ex-
Cadenza ; same as the second use of *Cadence*.
Calando ; softer and slower.
Cantabile ; graceful, singing style, a pleasing,
Canto ; the treble part in a chorus.
Choir ; a company or band of singers: also,
Chorist, or *Chorister* ; a member of a choir of
Col, or *Con* ; with. *Col Arco* ; with the bow.
Conodo, or *Commodo* ; an easy, unrestrained
Con Affetto ; with expression.
Con Dolcezza ; with delicacy. [pression.]
Con Dolore or *Con Duolo* ; with mournful ex-
Conductor ; one who superintends a musical
Con Energia ; with energy.
Con Espressione ; with expression.
Con Fuoco ; with ardor, fire.
Con Grazia ; with grace and elegance.
Con Inneto ; with force, energy.

Con Justo ; with chaste exactness.
Con Moto ; with emotion.
Con Spirito ; with spirit, animation.
Coro ; chorus.
Da ; for, from, of.
Duet ; for two voices or instruments. [sound.]
Diminuendo ; gradually diminishing the
Da Capo ; from the beginning.
Declamando ; in the style of declamation.
Decrescendo ; diminishing, decreasing.
Devozione ; devotional. [a lover of music.]
Dilettante ; a lover of the arts in general, or
Di Molto ; much or very.
Doloroso ; in a plaintive, mournful style.
E ; and. *Elegante* ; elegance.
Energico, or *Con Energia* ; with energy.
Espressivo ; expressive.
Fine, *Fin*, or *Finale* ; the end. [power.]
Forzando, *Forza*, or *Fz.* ; sudden increase of
Fugue, or *Fuga* ; a composition which repeats
Fugato ; in the fugue style. [its parts.]
Fughetto ; a short fugue.
Giusto ; in exact and steady time.
Grazioso ; smoothly, gracefully.
Grave ; slow, solemn.
Impresario ; the conductor of a concert.
Lacrimando, or *Lacrimoso* ; mournful, pa-
Lamentevole, *Lamentando* ; mournful, pa-
Larghissimo ; extremely slow.
Larghetto ; slow, but not so slow as *Largo*.
Largo ; slow.
Legato ; close, gliding, connected style.
Lento ; gradually slower and softer.
Lento, or *Lentamente* ; slow.
Ma ; but.
Maestoso ; majestic, majestically.
Maestro di Capella ; chapel-master, or con-
Marcato ; in a strong and marked style.
Messa di Voce ; moderate swell.
Moderato, or *Moderamente* ; moderately, in
Molto ; much or very.
Molto Voce ; with a full voice.
Morendo ; gradually dying away.
Mordente ; a beat or transient shake.
Mosso ; emotion. [than *Andante*.]
Moto ; motion. *Andante Con Moto* ; quicker

Non ; not, as. *Non troppo* ; not too much.
Organo ; the organ. [ers.]
Orchestra ; a band of instrumental perform-
Pastoral ; applied to graceful movements in
Piu ; more. [sextuple time.]
Piu Mosso ; with more motion, faster.
Pizzicato ; snapping the violin string with
Poco ; a little. *Poco Adagio* ; a little slow.
Poco a Poco ; by degrees, gradually.
Portamento ; the manner of sustaining and
Percutor ; conductor, leader of a choir.
Presto ; quick.
Prestissimo ; very quick.
Rallentando, *Allentando*, or *Slentando* ; slower
Recitanto ; a speaking manner of perform-
Recitante ; in a style of recitative.
Recitative ; musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo* ; suddenly
Ritardando ; slackening the time.
Semplice ; throughout, always, as *Sempre*
Forte ; loud throughout. [the organ.]
Senza ; without, as, *Senza Organo*, without
Sforzando, or *Sforzato* ; with strong force or
Sicilian ; a movement of light, graceful char-
Smorendo, *Smorzando* ; dying away. [Dolce.]
Soave, *Soavemente* ; sweet, sweetly. See
Solfeggio ; a vocal exercise.
Solo ; for a single voice or instrument.
Sostenuto ; sustained.
Sotto ; under, below. *Sotto Voce* ; with sub-
Spiritoso, *Con Spirito* ; with spirit and ani-
Staccato ; short, detached, distinct.
Subito ; quick.
Tace, or *Tacet* ; silent, or be silent.
Tardo ; slow.
Tasto Solo ; without chords. [pleasure.]
Tempo ; time. *Tempo a Piacere* ; time at
Tempo Giusto ; in exact time.
Ten., *Tenuto* ; hold on. See *Sostenuto*.
Tutti ; the whole full chorus.
Un ; a ; as, *Un poco* ; a little. [increase.]
Va ; go on ; as *Va Crescendo* ; continue to
Verse ; same as *Solo*.
Vigorous ; bold, energetic.
Vivace ; quick and cheerful.
Virtuoso ; a proficient in art.
Voce Solo ; voice alone.
Volti Subito ; turn over quickly.

EUREKA METHOD

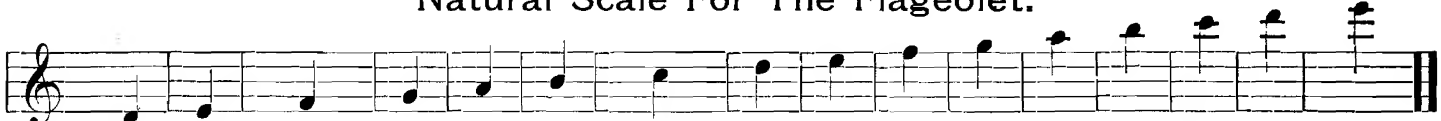
FOR THE

FLAGEOLET.

The Flageolet when held properly, should be only a short distance from the body almost in a perpendicular position, like the Clarinet, the thumb of the right hand, being its chief support, should be kept as steady as possible in one position.


The Flageolet is an easy instrument to fill, requiring but a small amount of wind; great care should be taken to blow it gently, or the notes will be sounded an octave too high. The lips should cover the mouth-piece so that no air can escape except through the instrument, being careful to close the holes tightly when the fingers are required to be put down. The learner should practice the low notes carefully at first, until they can be clearly and distinctly played. Be careful that the little finger of the right hand properly commands the hole on the side, and that the thumb of the left hand is kept in proper position for the one at the back.

Natural Scale For The Flageolet.



	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
THUMB	•	•	TWO WAYS. •	•	•	•	TWO WAYS. ○	•	•	•	•	•	•	•	•	TWO WAYS. ○
LEFT HAND	•	•	•	•	•	•	○	•	○	○	○	○	○	○	○	○
RIGHT HAND	•	•	•	○	○	○	○	•	•	•	○	○	•	•	•	○
LITTLE FINGER	○	○	•	•	○	○	○	○	○	•	○	○	○	○	○	○
KEY	•	•	•	•	•	•	•	•	•	•	○	○	○	○	•	•

A Scale of Flats and Sharps.



	C#	D#	D#	E#	F#	G#	A#	A#	B#	C#	D#	D#	E#	F#	G#	A#	A#	B#	C#	D#	D#	E#
THUMB	•	•	•	•	•	•	•	•	•	○	•	•	•	•	•	•	•	•	•	•	•	•
LEFT HAND	•	•	•	•	•	•	•	•	•	○	•	•	•	•	•	•	•	•	•	•	•	•
RIGHT HAND	•	•	•	•	•	•	•	•	•	○	•	•	•	•	•	•	•	•	•	•	•	•
LITTLE FINGER	•	○	•	•	•	•	•	•	•	○	•	•	•	•	•	•	•	•	•	•	•	•
KEY	•	○	•	•	•	•	•	•	•	○	•	•	•	•	•	•	•	•	•	•	•	•

EXPLANATION :—○ • Represent the holes on the instrument. White ○ signifies open: Black • signifies shut.

Keeping a Flageolet in Order.

Always after playing, wipe the wet out by means of a soft piece of silk passed in with a cleaning stick.

Grease the joints sometimes with a mixture of melted bees-wax and tallow.

Oil the points of each spring and also the screw of the key occasionally.

Should the keys not act properly, take the screw out carefully and clean it with a piece of leather.

Scale for the French Flageolet.

NATURAL NOTES.

PINCHED.

SHARPS AND FLATS.

The scale is presented on a single staff with two systems of notes. The first system covers natural notes from D to C, and the second system covers notes with sharps and flats from E \flat to C \sharp . Below the staff, a table indicates fingerings for the thumb, left hand, and right hand for each note.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	E \flat	F \sharp	G \sharp	B \flat	C \sharp	E \flat	F \sharp	G \sharp	B \flat	C \sharp
THUMB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
LEFT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
RIGHT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
THUMB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

The French Flageolet has only six holes,—four before and two behind; the first two fingers of each hand must cover the four front holes, and the two thumbs cover the holes behind, the left thumb above, and the right below; attention must be paid to those holes which are pinched, or half closed.

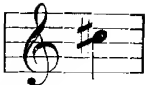


The following scale being the easiest for learners, it is given as the first for practice on the Flageolet with six holes.

The Notes in the Key of D. (Two SHARPS.)





The notes in the key of D (Two Sharps) are shown for the left and right hands. The left hand notes are D, C, B, A, G, F, E, D. The right hand notes are E, D, C, B, A, G, F, E. Each note is shown on a staff with fingerings indicated by dots and squares.

Left Hand	Right Hand	Key
D	E	D
C	D	C
B	C	B
A	B	A
G	A	G
F	G	F
E	F	E
D	E	D

The First Start. (GENERAL REMARKS.)


When a sound is produced with all the fingers off, it will be C-sharp . Continue blowing this until it can be produced with perfect ease; then put down the first finger of the left hand, covering with it the first hole, which will produce B-natural . Place the second finger on the second hole, which will produce A-natural . Practice these notes in succession, forming

this exercise  , which must be played frequently; and when

effected with ease, put down the third finger, which produces G-natural . The fingers of the right hand must then be put down in succession on the remaining uncovered holes, producing the notes F-sharp  , E-natural  and D-natural . Practice these notes un-

til you can play the following exercises, being careful that the flageolet is not *moved* by the *action of the fingers*. In practicing the following exercises, the D-sharp key must be kept up for *each note*, except the lowest D; by which, the tone will be improved, and the flageolet held more securely in the hand.



The octave to the last note, D-natural  , is fingered the same, with the exception of the first finger of the left hand being up.

Exercise.

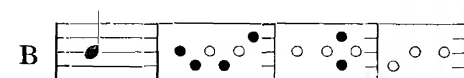
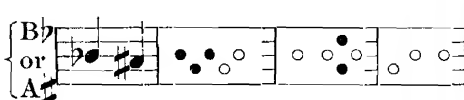
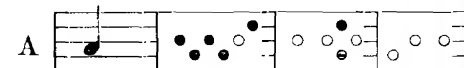
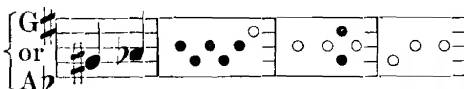
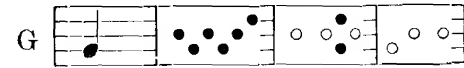
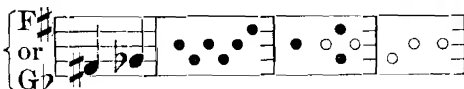
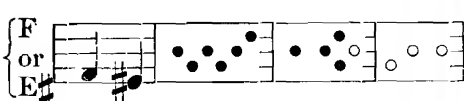
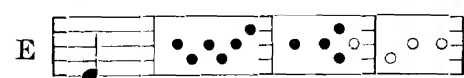
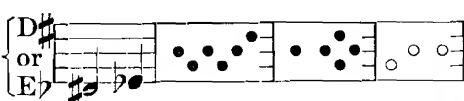
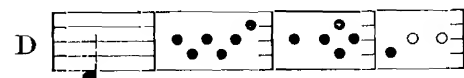
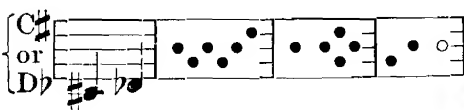
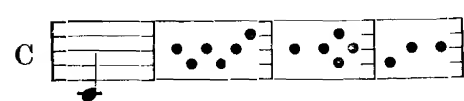


The accomplishment of the crescendo and diminuendo, forming what is called a swell, and marked thus: $\text{< } \text{>}$, which in effect means *pp* $\text{< } \text{>}$ *f* *ff* *f* $\text{< } \text{>}$ *pp*, will require considerable practice; but when it is recollected that the most beautiful effects of which the instrument is susceptible are produced by it, and that its perfect acquirement establishes a *proper method of playing in tune*, it is indispensable that all those who wish to become finished performers, in time, should make this a daily study. Therefore practice the following exercise, dwelling on each note as long as the breath will permit.

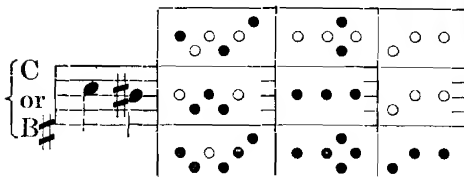


FLAGEOLET.

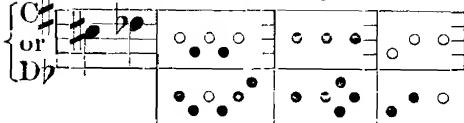
The Complete Scale for a Four, Six, or Eight Keyed Flute.



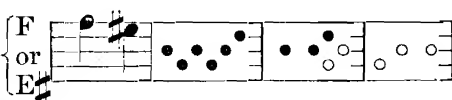
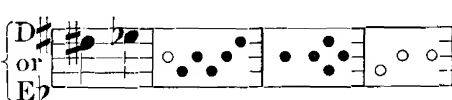
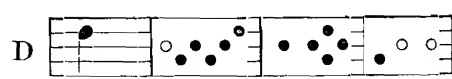
Three different ways.



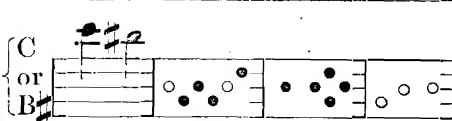
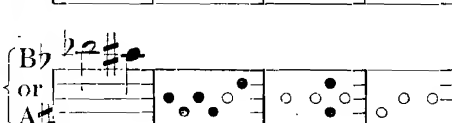
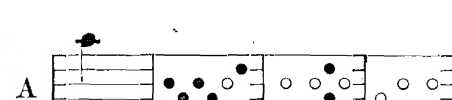
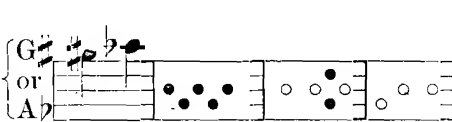
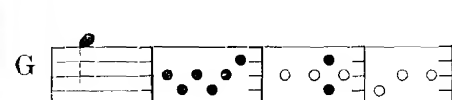
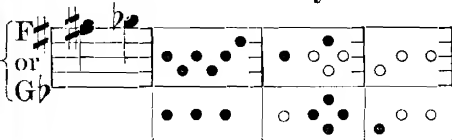
Two different ways.



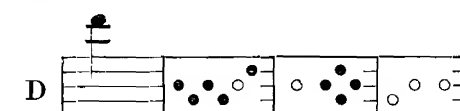
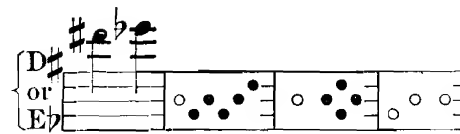
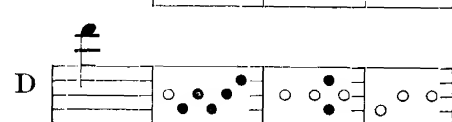
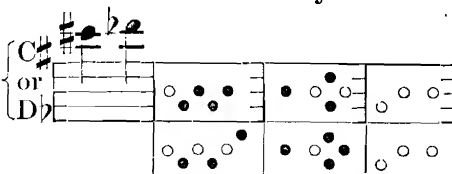
FLAGEOLET.



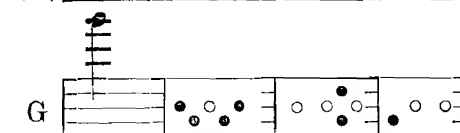
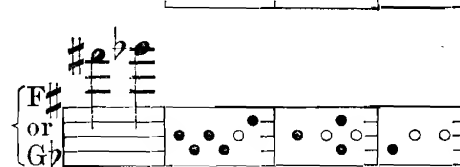
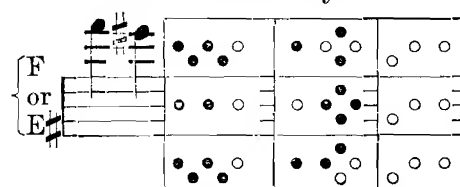
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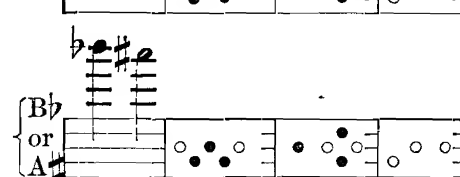
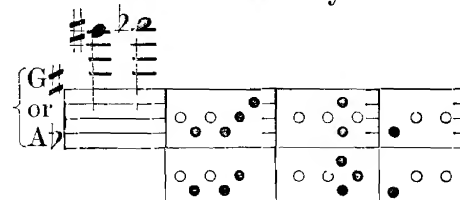
Two different ways.



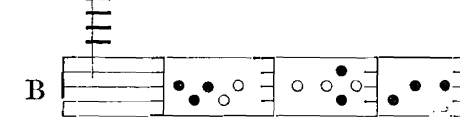
Three different ways.



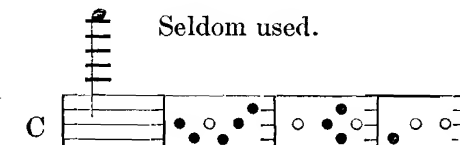
Two different ways.



Seldom used.



Seldom used.



The Complete Chromatic Scale, with All the Various Ways of Fingering.

Left Hand.

Right Hand.

Keys.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 3 4 1 2 3 1 2

X X X X X

1 2 1 2 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

X X X X X X X X X X X X

1 2 3 4 5 1 2 3 4 5 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 1 2 3 1 2 1 2

X X X X X X X X X X X X X X X X X

N.B. The fingerings marked thus, X, are most generally used.

Scale in the Key of C. (NATURAL KEY.)

Practice this section at first.

Left Hand. 1-2-3
Right Hand. 1-2-3
Keys. 1-2-3

Let the learner make himself perfectly familiar with the fingering in the section indicated by the lines, afterwards practicing on the higher and lower notes until the entire scale can be performed.

The Study of the Scales.

The learner after having studied the names of the notes, should practice the following exercises until able to produce them with ease, and perfectly recollect the fingering of each note therein.

First Exercise.

G A B A G B G A B G A G G A B A B A G

Second Exercise. (ONE NOTE HIGHER.)

A Slur — over or under two or more notes, binds the same, for which only one stroke of the tongue is applied.

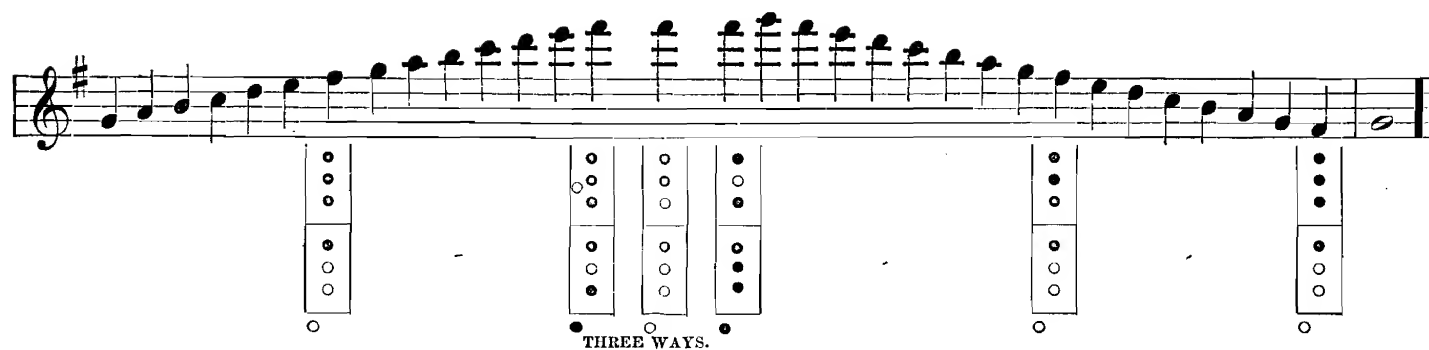
Recreation. (ONE NOTE HIGHER.)

One note higher.

Melody Exercise. (Adeste Fideles.)

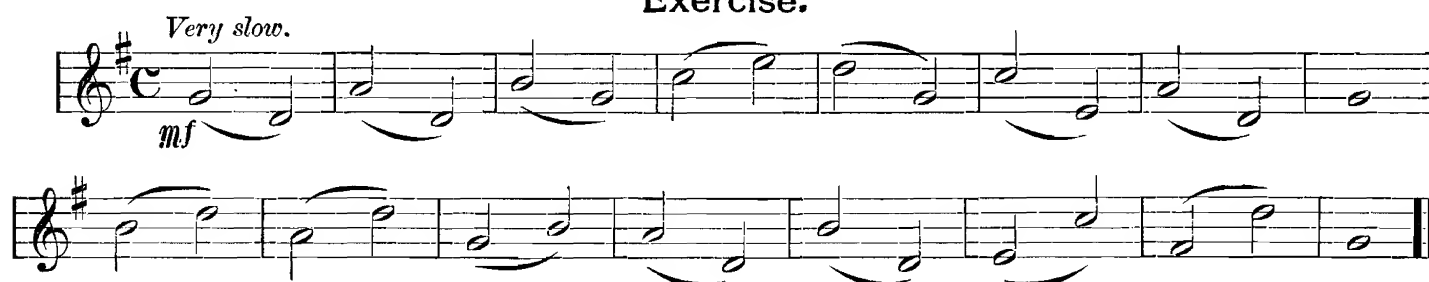
FLAGEOLET.

Scale of G.



It will be perceived that the only difference between the above Scale of G and the previous one, C, is one note, the F being sharp instead of natural.

Exercise.



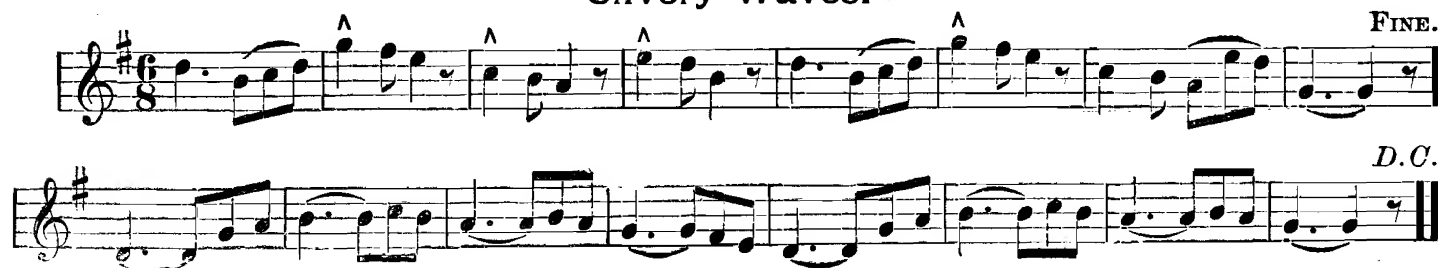
Exercise.



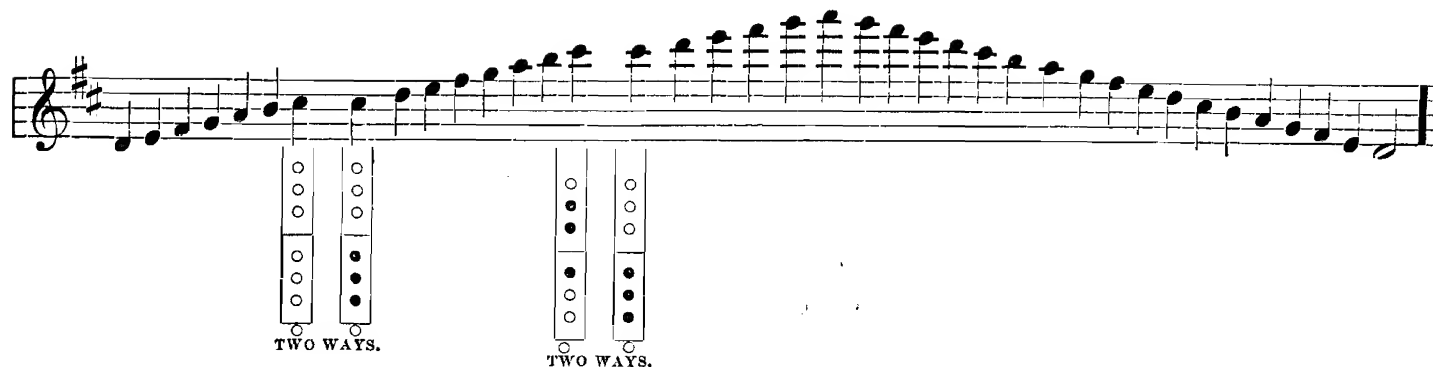
Simple Melody.



Silvery Waves.



Scale of D.

*Moderato.*

Exercise.



The Martyrs. (Poliuto.)



Bellman Waltz.



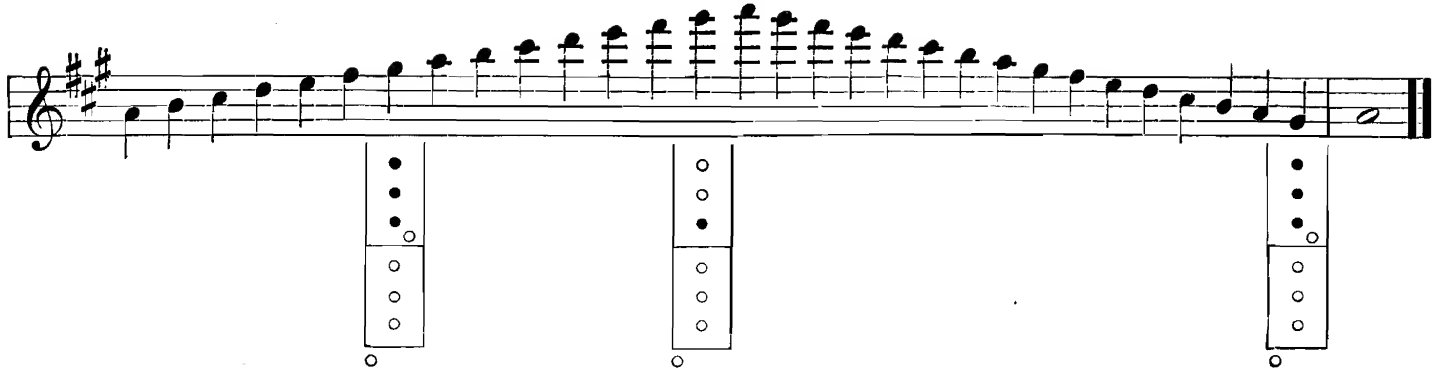
Old Folks at Home. (Suwanee River.)



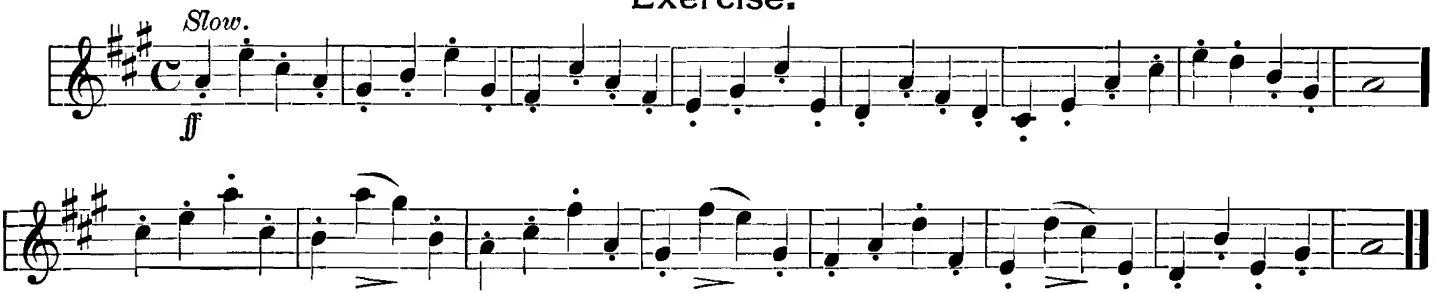
CHORUS.

FLAGEOLET.

Scale of A.



Exercise.



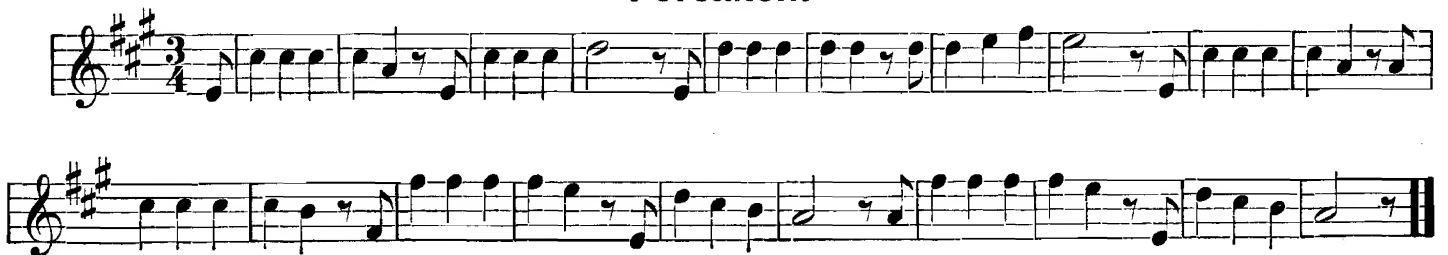
Nearer my God.



Rigoletto.



Forsaken.



Exercise in the Keys Already Given.

KEY OF C. (NATURAL KEY.)



Exercise in Common Time.

Count four to every measure.



Exercise in G.

Two-four time.



Exercise in Common Time.



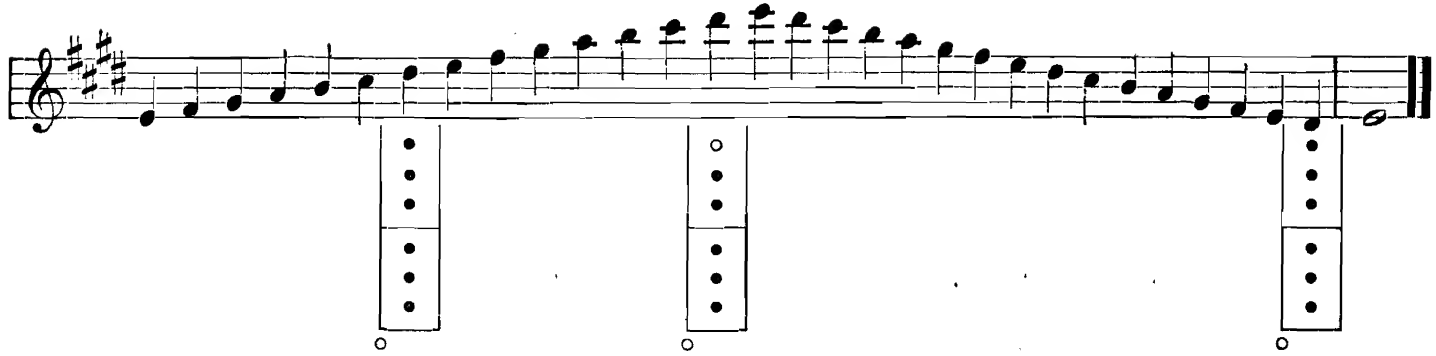
Exercise in D.



Exercise in A.



Scale of E.



Soldiers' Farewell.



Mary had a Little Lamb.



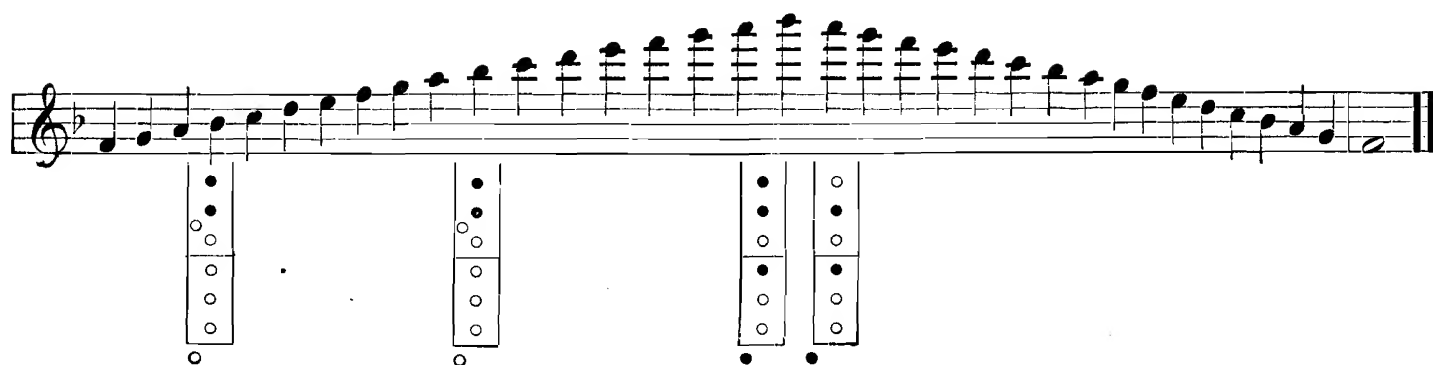
Key of B. (SIGNATURE FIVE SHARPS.)



Exercise.



Scale of F, with one Flat.



Exercise.



Religioso.



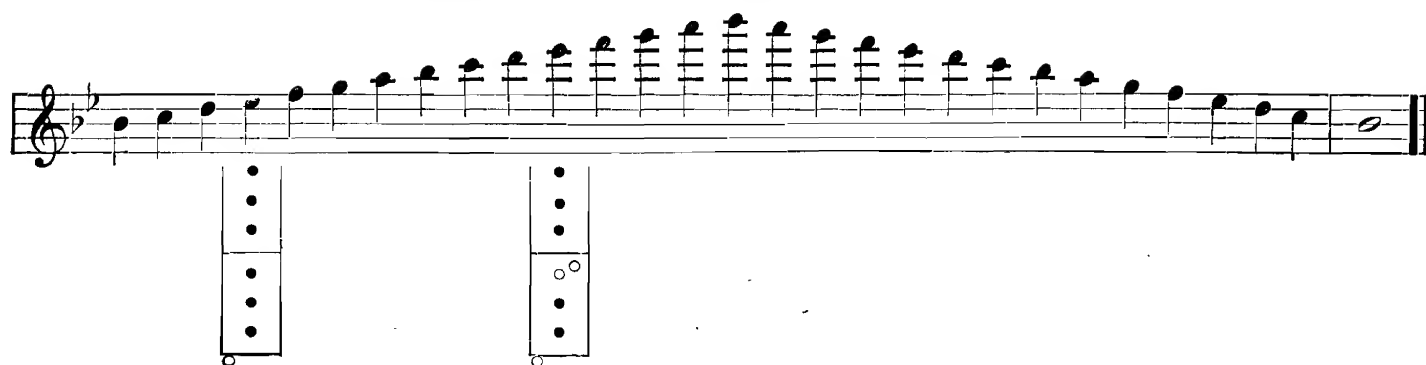
Dream March.



Toreador March.



Scale of B-Flat, with Two Flats.



Exercise.



Dying Nun.

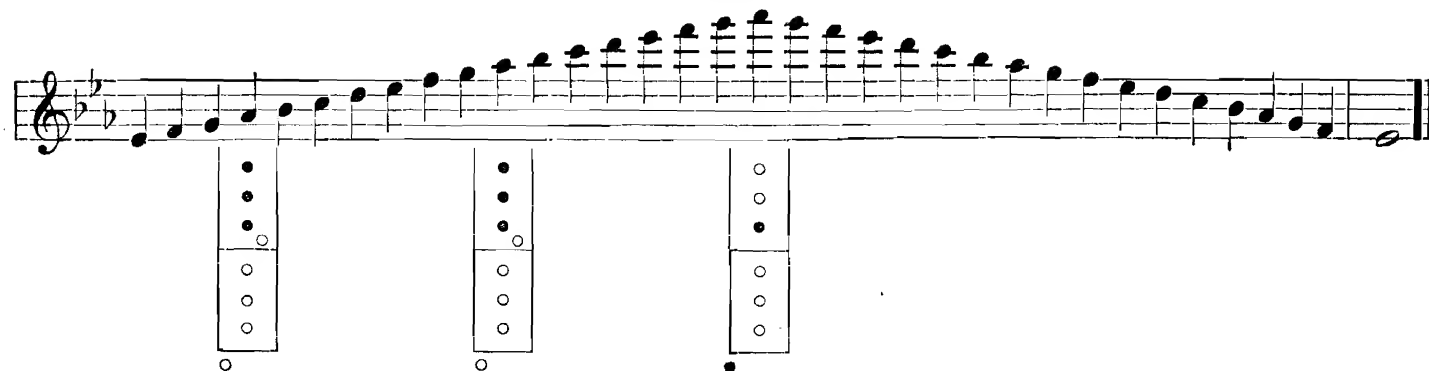


Rummel's March.



FLAGEOLET.

Key of E-Flat, with Three Flats.



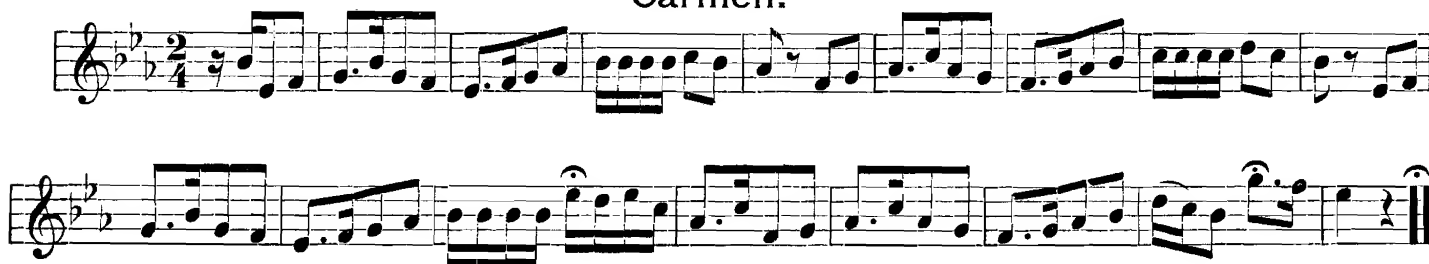
Exercise.



Birdie's Ball Polka.



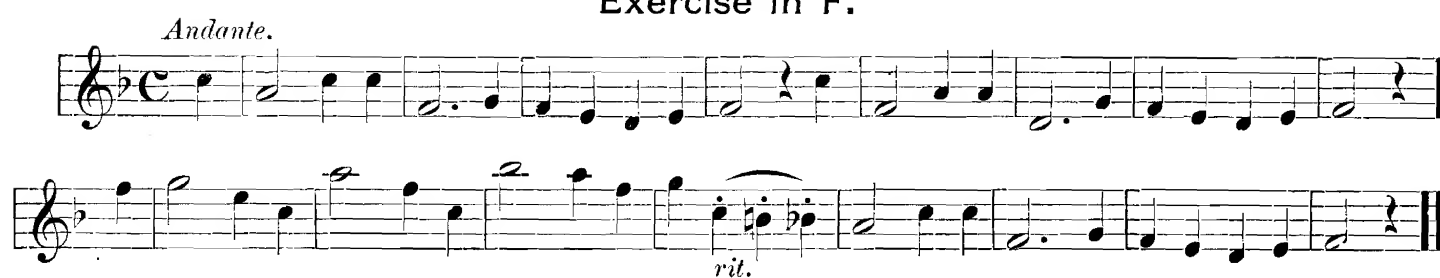
Carmen.



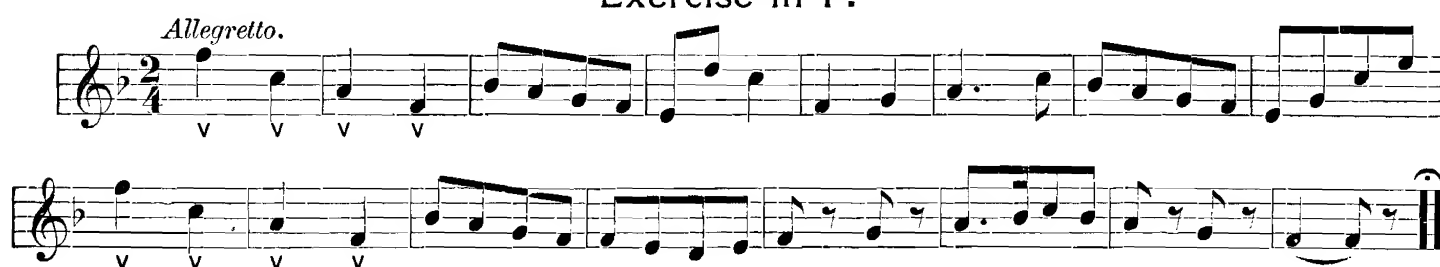
Figaro.



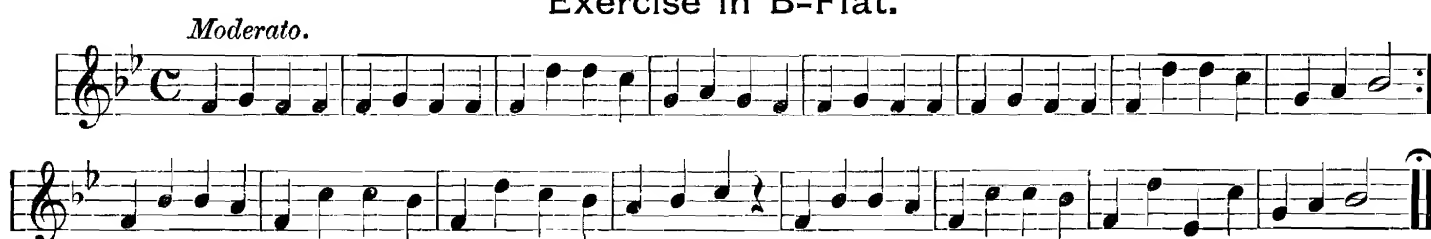
Exercise in F.



Exercise in F.



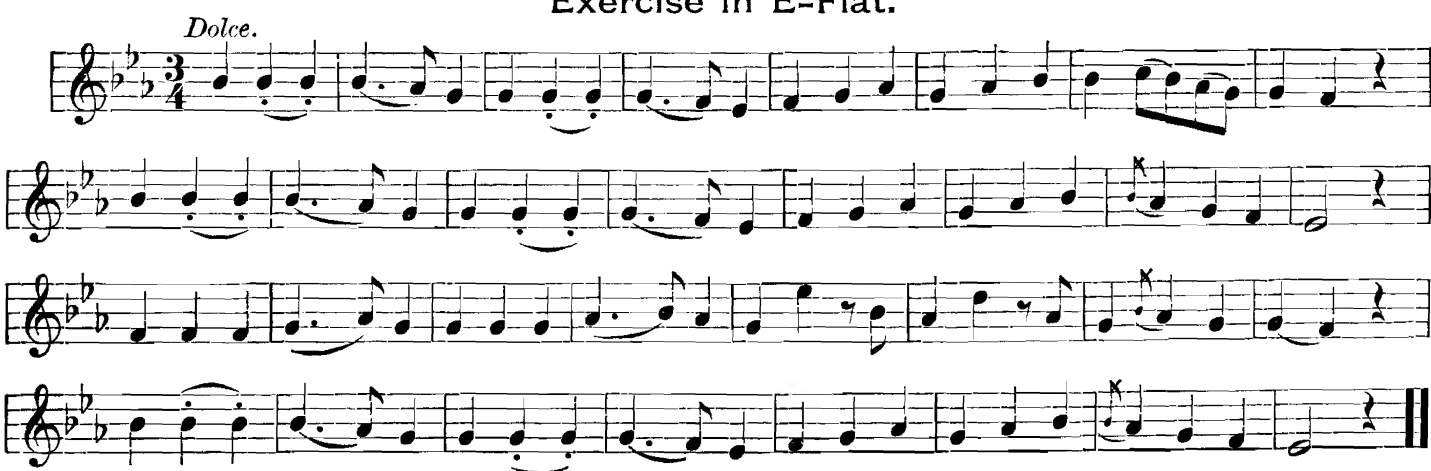
Exercise in B-Flat.



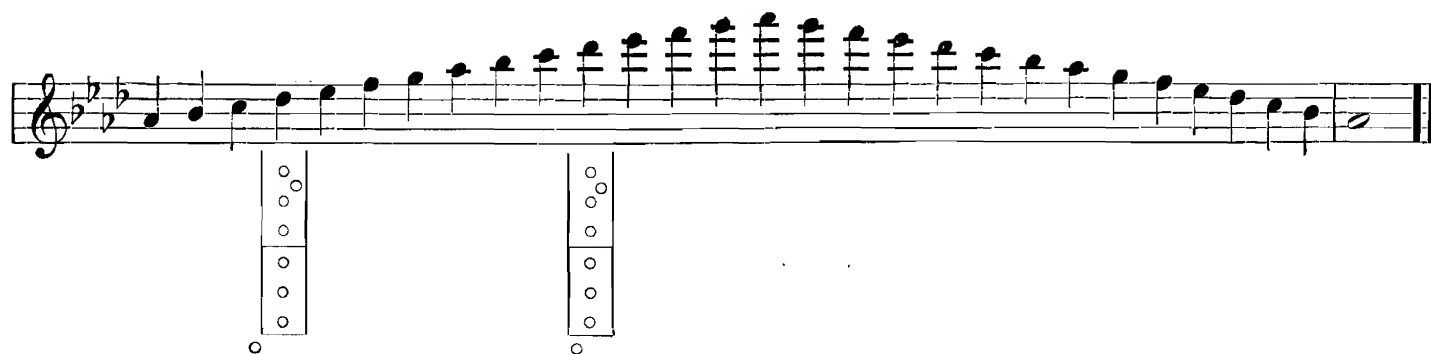
Exercise in B-Flat.



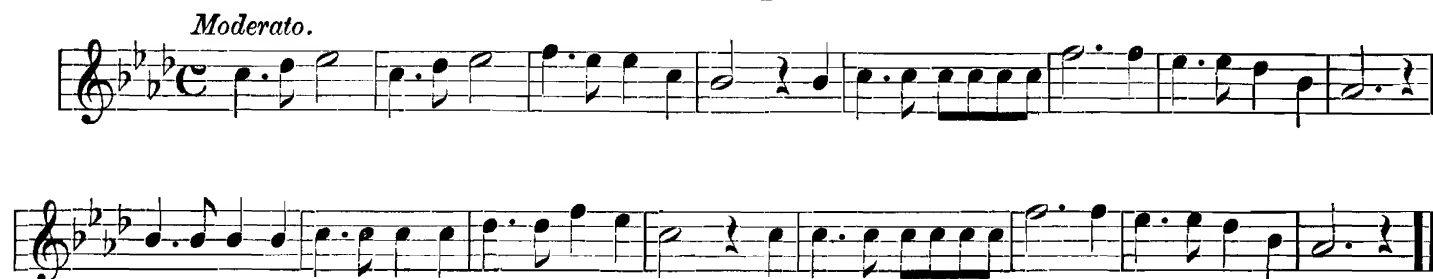
Exercise in E-Flat.



Scale of A-Flat, with Four Flats.



Home Again.



Satanella.



Articulation.

The first *articulation* to acquire is Single Tongueing; it is produced by placing the point of the tongue against the roof of the mouth near the gum, and then pronouncing the syllable *too*; in doing this, the tongue will be instantly released from that position, and, by its action, the breath will be impelled with considerable force. This requires a vigorous action of the tongue, consequently the pressure of it to the roof of the mouth should be as firm as possible. This articulation should be practiced on one note, until the pupil can strike breath and produce a tone instantly. Care must be taken that the tongue does not touch the teeth. Practice the following exercises.



Be in no hurry for rapidity, the principal consideration being firmness of articulation, with clearness of tone ; when this is acquired, practice the following exercises.



When this articulation is intended, it is indicated by a round dot (.) being placed over or under the note or notes, and the tone is to be sustained. The Staccato articulation is produced nearly in the same manner as the former, the only difference being that the note must be cut as short as possible ; therefore, if the following notes had the staccato mark over them (^), they must be played thus :



Legato, which means slurring the notes, is just the reverse of staccato, as the tongue should not move after the first note, or the tone cease, unless it is to respire ; wherever the slur commences, that note ought to be articulated.

Example.



We can now proceed to the various modes of articulation, in which the legato and staccato are combined.

Single-tongueing.

simile.



Staccato.

simile.



FLAGEOLET.

Slurred in twos.



Legato, slurred in fours.



Legato.



Slur two and tip two.



Tip two and slur two.



Slur three and tip one.



Counter-tonguing.

Simile.



Counter-tipping.

Simile.



When two of the same notes occur, and the second is of shorter duration than would be expressed by the dot, the tie or bind attaches the second to the first, and the first only must be articulated, sustaining the tone on both as one note.

Exercise 1.



Exercise 2.



Double Tongueing.

Double tongueing is produced by pronouncing the syllables *too-tle-too-tle*. It will be perceived that the first and third syllables employed are the same as single tongueing, and the difficulty is to get the second and fourth as vigorous and clear as the first and third. This is not to be done by the re-action of the tongue, but by an impetus of the breath acted upon by the roof of the tongue, producing a guttural pronunciation of the second syllable. When the tongue has performed its office in the articulation of the first syllable, (as in tipping,) it must resume its situation at the roof of the mouth, and the second must be produced as I have described. This articulation must be first attempted on one note only.

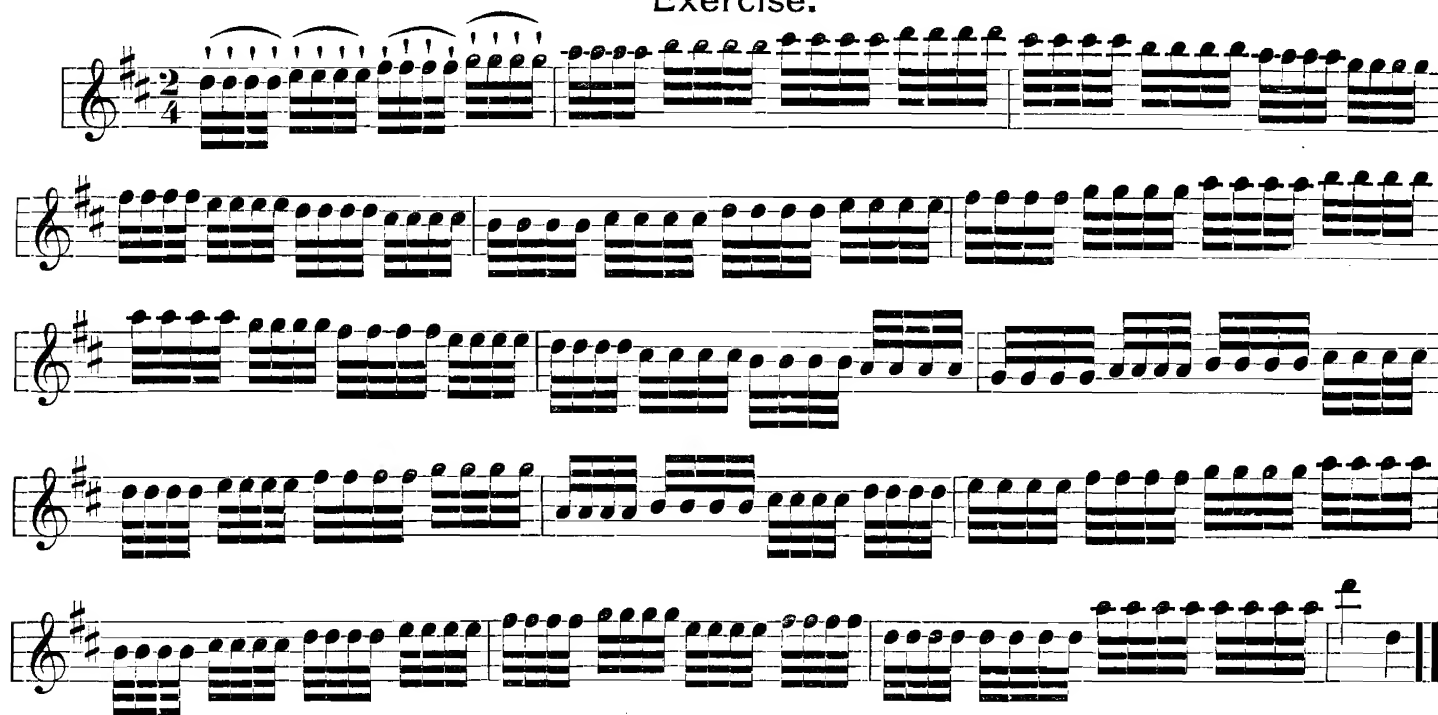


When this is accomplished, let the next consideration be to detach the notes as much as possible, playing them as if written thus:



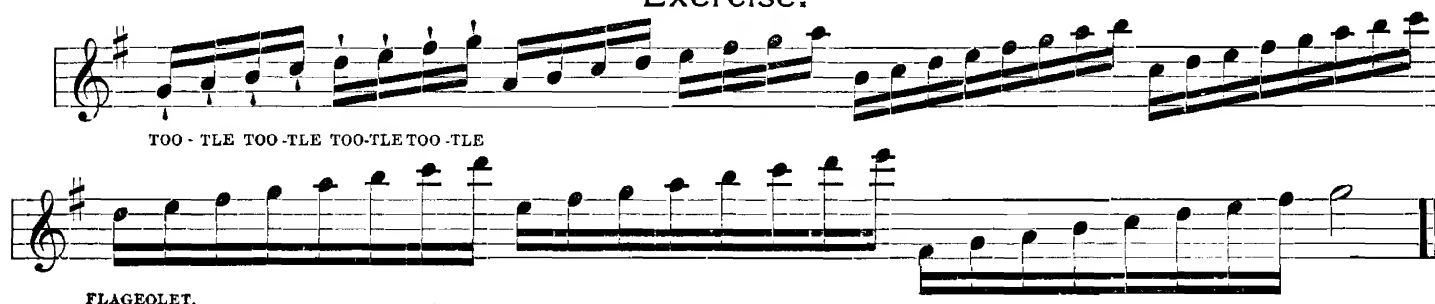
The upper octave will be found more difficult; and if the pupil does not blow firmly and continue the tone during the action of the tongue, every second note will become the octave below.

Exercise.



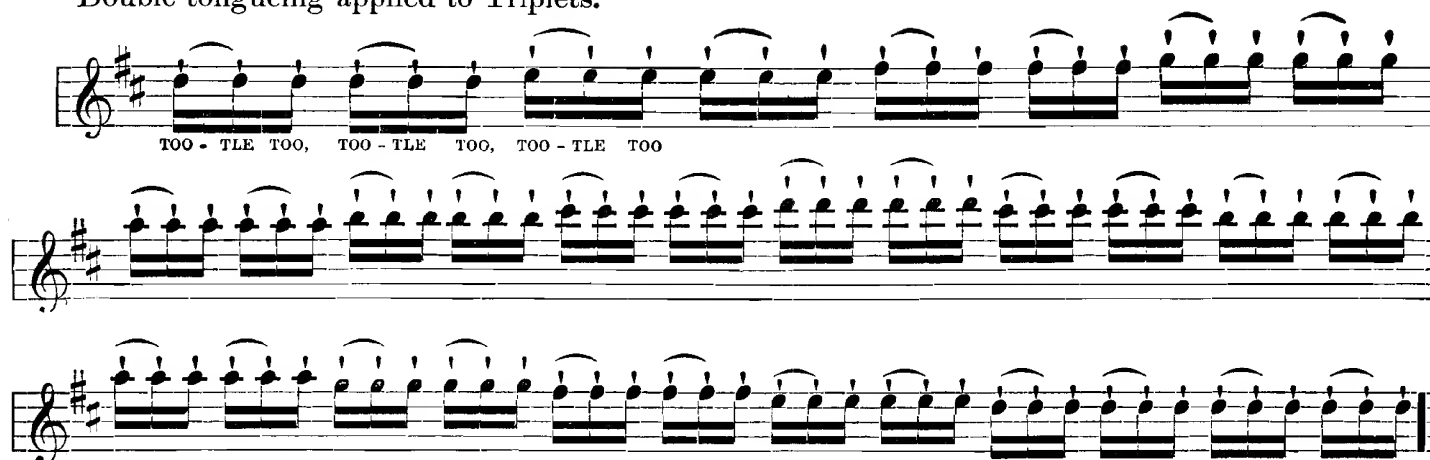
The greatest difficulty is to get the tongue and fingers to move simultaneously; therefore, the following scales. When these are accomplished, all other passages will be comparatively easy. They must be practiced slowly at first, and as the pupil progresses in rapidity, so he will in effect.

Exercise.



FLAGEOLET.

Double tonguing applied to Triplets.



VIBRATION (marked thus \sim) is an embellishment deserving the utmost attention of all those who are anxious to become finished performers; it ought to resemble beats, or pulsations, which will be found to be slow at first, and as the sound gradually diminishes, so will the vibrations increase in rapidity. There are three ways of producing this effect: by the breath, by a tremulous motion of the flageolet, and by the shake. If by the breath, the moment the note is forced, subdue the tone, and on each succeeding pulsation, let the tone be less vigorous. When the vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the flageolet with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. The following is an example where the vibration is produced by the breath.

Exercise.



There are very few effects produced, which ought to claim a greater attention than the acquirement of playing Octaves. Their practice strengthens and gives great flexibility to the lips, as every second note (whether the notes ascend or descend,) requires a slight alteration in the embouchure. This, however, is produced when the *second* is the highest note, by an additional pressure on the under lip; and when the *first* note is the highest, by relaxing that pressure for the *second*.

Ascending octave passages are generally written thus:



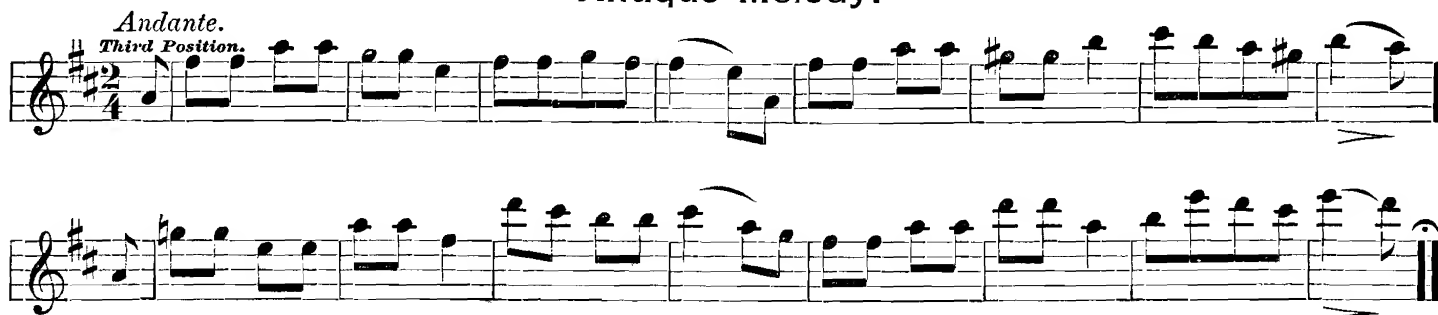
There is an exception to this. When the lower note is to be dwelt upon it should then be written thus:



English Air.

Second Position.

Antique Melody.

*Andante.
Third Position.*

Favorite Thema.

Allegretto.

1ST VARIATION.



2ND VARIATION.



Daily Practice of the Scales in all Keys.

C MAJOR.



A MINOR.



F MAJOR.



D MINOR.



B-FLAT MAJOR.



G MINOR.



E-FLAT MAJOR.



C MINOR.



A-FLAT MAJOR.



F MINOR.



D-FLAT MAJOR.



B-FLAT MINOR.



Daily Practice of the Scales.

G-FLAT MAJOR.



E-FLAT MINOR.



B MAJOR.



G-SHARP MINOR.



E MAJOR.



C-SHARP MINOR.



A MAJOR



F-SHARP MINOR.



D MAJOR.



B MINOR.



G MAJOR.



E MINOR.



FLAGEOLET.

Of the Shake.

The acquirement of the Shake (*tr*) is indispensable to the accomplished performer on any instrument; and it is considered one of the highest attributes to the vocalist. Like all other embellishments, if it is not executed to perfection, it only mars the very effect it is intended to produce. The shake consists of an alternate reiteration of any note, with the tone or semitone above in the scale, with its resolution of two or more notes. No other exercise gives such flexibility and muscular power to the fingers as the practice of the shake. The first and second fingers of the left, and the third of the right hand, are generally the weakest. The shake must depend upon the free action of the fingers only; for if there is any movement of the arm, there will also be of the instrument, and consequently, an unsteadiness in the tone. The fingers should not be raised higher than the keys: the best way to practice is by beginning very slowly, with an *even, clear, and powerful* tone on each note, and proceeding gradually quicker, always being careful that the note to which you shake shall be *full sharp*. A difference of opinion has long existed whether the shake should commence with the lower or upper note. If the tone is sustained from the note on which the shake is marked, thus:



the effect will generally be correct.

If the tone is allowed to cease, for the purpose of taking breath, and the shake be commenced with the upper note, an accent is given to it which is always objectionable; thus:



passage by commencing with the upper note, but would not force it more than the note below.

In elucidation of this I give the following passage, which occurs in the andante of Beethoven's celebrated Pastoral Symphony:

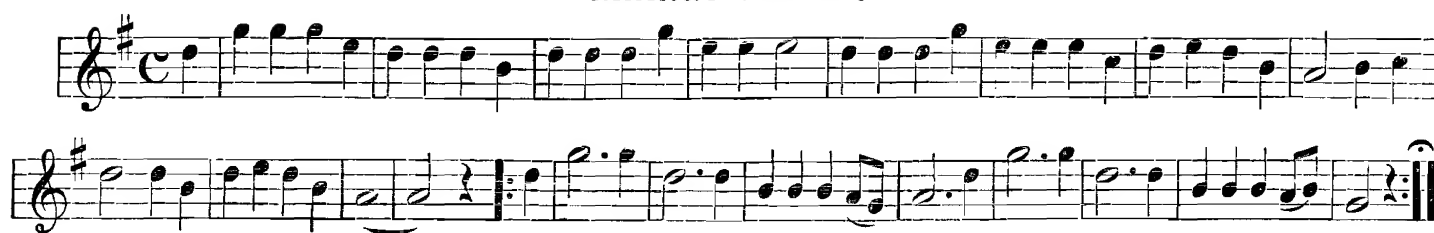


When a shake is marked on a dotted note, in common time, as follows, the resolution takes place on the sixth quaver in the bar.



A worse effect can scarcely be conceived than making a shake too short, and then having to dwell upon the note to sustain the time. If the shake is difficult it is better to sustain the note, and only commence the shake when there is a certainty of its completion.

Mikado March.



Home Sweet Home.



Hornpipe Polka.

Fr. J. SMITH.



Notre Dame Waltz.

MACK.

Musical score for "Notre Dame Waltz" by Mack. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of eight staves. The first four staves are the main melody, ending with a double bar line and a key signature change to D minor (two sharps). The fifth staff is marked "TRIO." and features a different melody with 'x' marks above some notes. The sixth and seventh staves continue the Trio melody. The eighth staff is marked "D.C." and returns to the original key of D major.

Lehigh Polka.

DRESHER.

Musical score for "Lehigh Polka" by Dresher. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of four staves. The first staff is marked "FINE." and ends with a double bar line and a key signature change to D minor. The second and third staves continue the melody in D minor. The fourth staff is marked "D.C." and returns to the original key of D major.

FLAGEOLET.

My Ma's Waltz

MACK.

FLUTE.

D.C.

1 2 D.C.

American Line March.

FRED BAKER.

Animato.

TRIO.

1 2 D.C.

FLAGEOLET.

Nadjy Waltz.

Musical score for Nadjy Waltz, featuring six staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and repeat signs.

Staff 1: Treble clef, 3/4 time, key signature of one sharp (F#). The melody begins with a quarter note, followed by a series of eighth and sixteenth notes, ending with a half note.

Staff 2: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. A first ending bracket labeled "1 FINE." and a second ending bracket labeled "2" are present.

Staff 3: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. An accent (^) is placed over a note.

Staff 4: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. An accent (^) is placed over a note, and "D.C." is written above the staff.

Staff 5: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note.

Staff 6: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present, followed by "D.C." written above the staff.

Yeoman of the Guard Waltz.

Musical score for Yeoman of the Guard Waltz, featuring six staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and repeat signs.

Staff 1: Treble clef, 3/4 time, key signature of one sharp (F#). The melody begins with a quarter note, followed by a series of eighth and sixteenth notes, ending with a half note.

Staff 2: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present.

Staff 3: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. "D.C." is written above the staff.

Staff 4: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note.

Staff 5: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note.

Staff 6: Treble clef, 3/4 time, key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, ending with a half note. "D.C." is written above the staff.

Curfew Chimes.

Animato.

VARIATION.



Boulanger's March.



TRIO.



Japanese Dance.

FRED BAKER.

Moderato.

TRIO.

fz

FLAGEOLET.

Orvetta Waltz.

SPENCER.



Little Fisherm maiden.



FLAGEOLET.

Love's Sigh Waltzes.

FRED BAKER.

Legato.

1. 

2. 

3. 

FLAGEOLET.

Father of Victory March.

LOUIS ZAUNE.

Spiritoso.
Repeat. *f*

1 2

1 2

ff

FINE.

TRIO.

FLUTE.
8va

Finish with first part al fine.

8va loco.

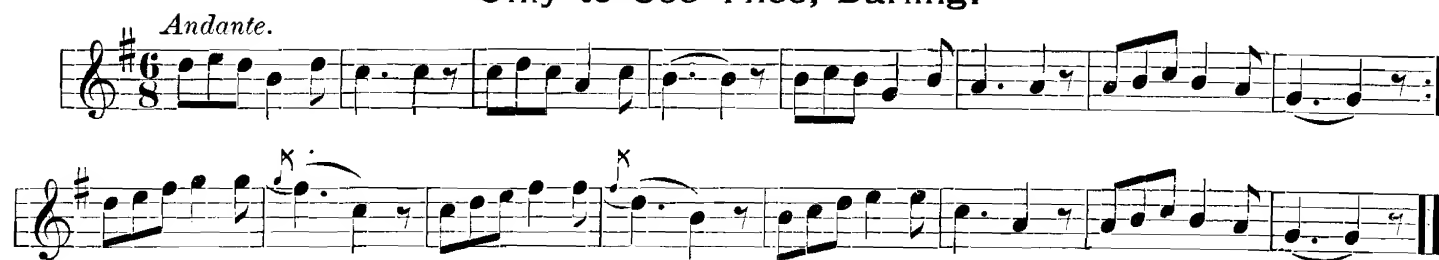
Paloma or Spanish Serénade. (The Dove.)

Musical score for "Paloma or Spanish Serénade. (The Dove.)" in G major (one sharp) and 2/4 time. The score consists of seven staves of music. The melody is characterized by frequent triplets and slurs, creating a flowing, rhythmic pattern. The key signature is G major, and the time signature is 2/4. The piece concludes with a final cadence on the seventh staff.

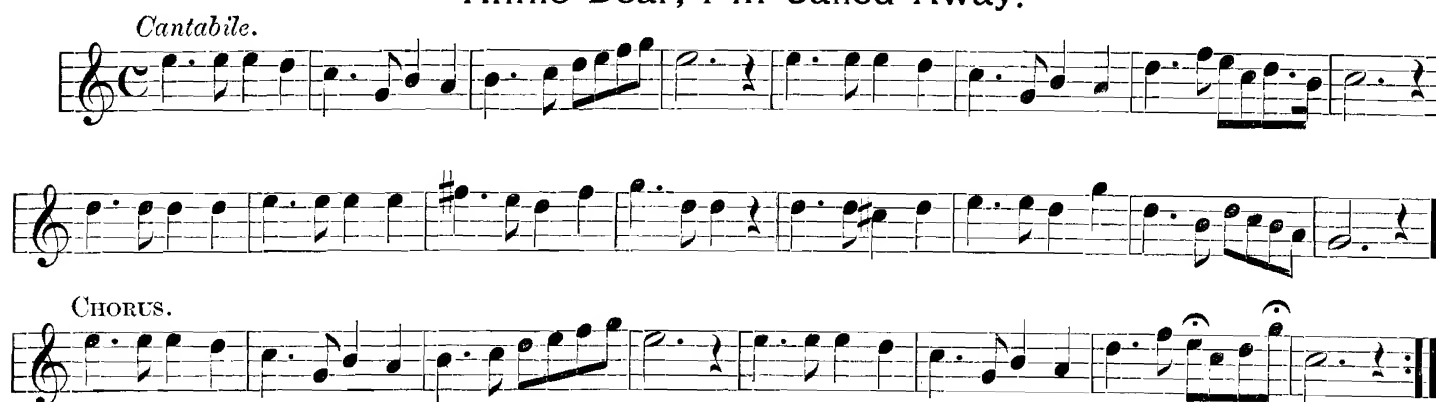
Mandolina. Mexican Serenade.

Musical score for "Mandolina. Mexican Serenade." in G major (one sharp) and 6/8 time. The score consists of four staves of music. The melody is characterized by frequent triplets and slurs, creating a flowing, rhythmic pattern. The key signature is G major, and the time signature is 6/8. The piece concludes with a final cadence on the fourth staff, marked "D.C." (Da Capo).

Only to See Thee, Darling.



Annie Dear, I'm Called Away.



Pizzicati. (Sylvia.)



Golden Wings Schottische.

ROLLINSON.

Musical score for "Golden Wings Schottische" by Rollinson. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo). There are first and second endings marked with '1' and '2'.

The Mocking Bird.

SEP. WINNER.

Moderato.

Musical score for "The Mocking Bird" by Flageolet. The score is written in G major (one sharp) and 2/4 time. It consists of three staves of music. The notation includes eighth and sixteenth notes, rests, and trills marked with *tr*. The tempo is marked *Moderato*. The section is labeled **CHORUS.**

FLAGEOLET.

Amazon; or, Black Crook March.

Animato.

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of 11 staves of music. The tempo is marked 'Animato.' The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'x' above the notes. The piece concludes with a final cadence marked with a double bar line and a fermata.

Neglected Beauty Waltz.

Musical score for "Neglected Beauty Waltz." The piece is in 3/4 time, key of D major (indicated by two sharps). It consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A first ending bracket labeled "1" spans the final measures of the seventh staff. A second ending bracket labeled "2" spans the final measures of the eighth staff. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

Maid of the Mill.

Musical score for "Maid of the Mill." The piece is in 3/4 time, key of D major (indicated by two sharps). It consists of four staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A first ending bracket labeled "1" spans the final measures of the third staff. The piece concludes with a double bar line.

FLAGEOLET.

Gondoliers Waltzes.

1.  This system contains the first three staves of the first piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, and a fermata over a half note. The second staff includes a first ending bracket labeled '1' and a 'FINE.' marking. The third staff concludes the piece with a repeat sign.

2.  This system contains the first three staves of the second piece. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody with various note values. The third staff ends with a 'rit.' (ritardando) marking and a repeat sign.

Just a Song at Twilight. (Love's Old Sweet Song.)

 This section contains four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time (C) signature. The subsequent staves continue the melody with various note values and rests. The fourth staff concludes the piece with a repeat sign.

FLAGEOLET.

Mandolin Serenade.

1 2 FINE.

TRIO.

D.C.

Only To-Night; or, Our Last Waltz.

FLAGEOLET.

Berceuse. (Solo.)

REBER.

Andante.

The musical score is written for a solo instrument, likely a piano, in G major (one sharp) and 2/4 time. The tempo is marked 'Andante.' The piece consists of 11 staves of music. The first six staves are in G major, while the seventh staff changes to E minor (three flats). The eighth staff returns to G major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line on the 11th staff.

Clickety-Click March.

FRED. BAKER.

Marcato.

Clickety click Clickety click.

1 2 FINE.

TRIO. *marcato*

1 2

D.C.

Spanish Melody.

Largo.

p

FINE.

D.C.

FLAGEOLET.

Visions of Rest Waltz.

FRED. BAKER.

1. *Doloroso.*

p *cres - - - cen - - - do.*

FINE.

D.C.

2. *Grazioso.*

1. *2.*

D.C.

3. *Scherzo.*

1. *2.* *FINALE.* *f* *cres.*

FLAGEOLET.

Annie Rooney Waltz.

CHORUS.

DANCE.

Joyous Polka.

D.C.

Old Rustic Bridge o'er the Rill.

SKELLY.

King's Champion March.*

FRED BAKER.

* By permission of SEP. WINNER & SONS.
FLAGEOLET.

Flowers of Love Schottische.

Musical score for "Flowers of Love Schottische" in G major (one sharp) and 2/4 time. The score consists of six staves. The first five staves contain the main melody with various musical notations including slurs, accents (^), and repeat signs. The sixth staff concludes with the word "FINE." The key signature remains G major throughout.

Berlin Polka.

Musical score for "Berlin Polka" in G major (one sharp) and 2/4 time. The score consists of five staves. The first staff begins with a key signature change to G major. The score includes various musical notations such as slurs, accents (^), and repeat signs. The third staff includes the markings "D.C." and "TRIO." followed by a piano (p) dynamic marking. The fifth staff concludes with the word "D.C." and a repeat sign. The key signature remains G major throughout.

Dave Morgan's Hornpipe.



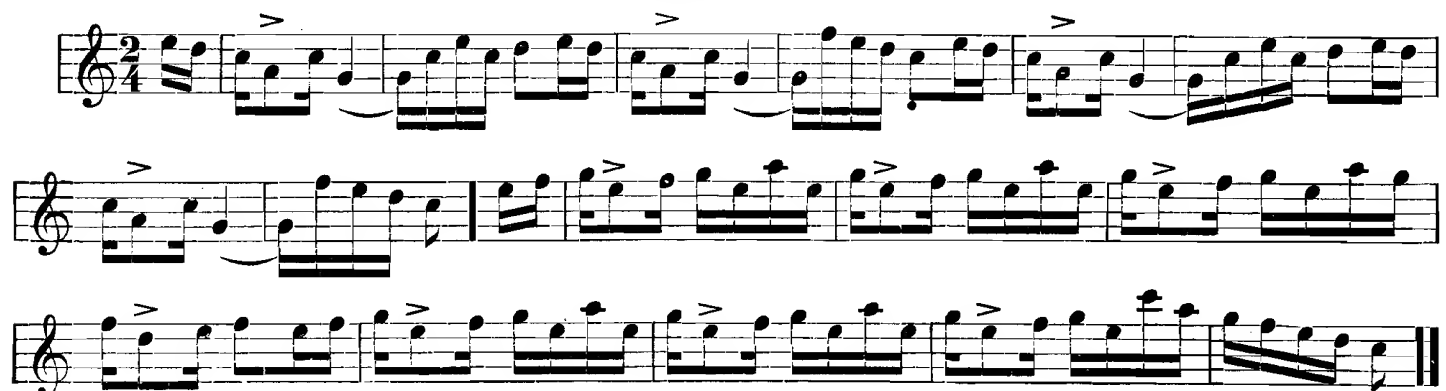
New Highland Fling.



Russell's Jig.



Character Dance.



Standard Clog Dance.



Johnny Get Your Hair Cut.



Plantation Dance.



Fiddle-stick Hornpipe. (New).

STERNBERG.



FLAGEOLET.

I'll Whistle and Wait for Katie.

NOLAN.

CHORUS.

DANCE.

1 2

Judy Jig. (New.)

STERNBERG.

Killaloe.

CHORUS.

FLAGEOLET.

Joys of Spring Waltz.

GEIBEL.

INTRODUCTION.

WALTZ.

1 2 FINE.

1 2 D.C.

Sylphide Polka.

D.C.

D.C.

FLAGEOLET.

Enniscorthy.



Skirt Dance.



Dude's March.

WAGNER.

INTRODUCTION. MARCH.

1 2 FINE. TRIO.

p

D.C.

FLAGEOLET.

Sweet Katie Killario.

Musical score for "Sweet Katie Killario." in G major, 6/8 time. The score consists of four staves. The first two staves are the main melody. The third staff is labeled "CHORUS." and features a key signature change to F# major. The fourth staff continues the chorus melody.

God Save our President.

WINNER.

Musical score for "God Save our President." in G major, 2/4 time. The tempo marking "Maestoso." is above the first staff. The score consists of three staves. The first two staves are the main melody. The third staff is labeled "REFRAIN." and features a key signature change to F# major.

Everybody's Darling Schottische.

Musical score for "Everybody's Darling Schottische." in G major, 2/4 time. The score consists of four staves. The first two staves are the main melody. The third staff continues the melody. The fourth staff is labeled "D.C." and features a key signature change to F# major.

Evening Bells.

GEIBEL.

GEIBEL.

rit.

TRIO.

D.C.

Heidelberg March.

CONVERSE.

The image shows a musical score for the song "The Rose Tree." It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The second staff continues the melody and includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The third staff also includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The fourth staff ends with the word "FINE." and the word "TRIO." in a larger, bold font. The fifth staff continues the melody and includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The score is written in a clear, legible font and is suitable for a children's songbook.

FLAGEOLET,

Rattle of the Latch. (Schottische.)

Musical score for "Rattle of the Latch. (Schottische.)" in C major, 2/4 time. The score consists of eight staves. The first staff begins with a treble clef and a common time signature. The melody is characterized by frequent triplets and eighth-note patterns. The fourth staff includes first and second endings, with the second ending marked "FINE.". The seventh staff concludes with the instruction "D.C. al fine.".

Happy Birdling Polka,

Musical score for "Happy Birdling Polka," in D major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. It includes first and second endings. The second and third staves conclude with the instruction "D.C.".

Venetia Waltz.

LOWTHIAN.

INTRODUCTION.

f

pp *Marcato.* WALTZ.

1 2

1 2

p

1 2

Across the Bridge. (Schottische.)



Etta Gavotte.

RUDOLF KING.



Rippling Waves Mexicana) Waltz

ROSAS.

1.

2.

Queen's Lancers. (Quadrille.)

1. 



2. 



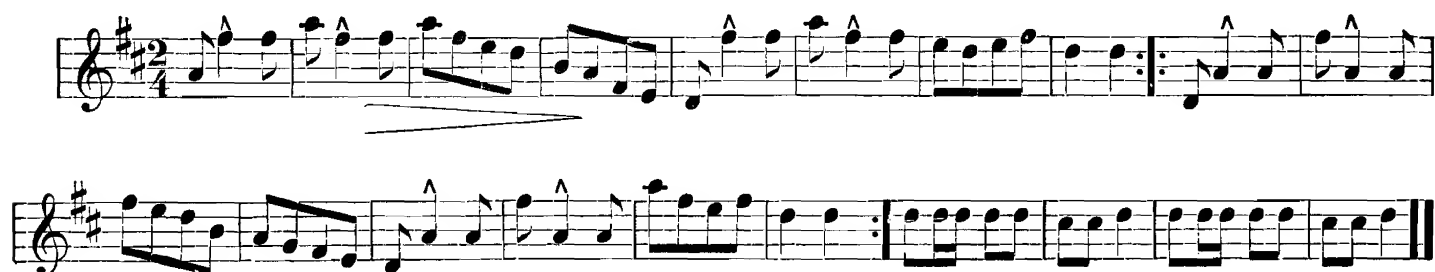
3. 


4. 



5. 

Sternberg's Walk Around.



It's a good thing McCarty was n't there. (Schottische.)



Waves of the Danube Waltzes.

MINOR.

1.

2.

FLAGEOLET.

In Old Madrid.



Copenhagen Polka-March.

INTRODUCTION.



FLAGEOLET.

Barbara Polka.

BUCALOSSI.

Musical score for Barbara Polka by Bucalossi. The score is in 2/4 time, key of D major (two sharps). It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes first, second, and third endings. The fourth staff begins a section marked *TRIO.* with a forte (*f*) dynamic. The sixth staff includes a forte (*f*) dynamic marking. The piece concludes with a *D.C.* (Da Capo) instruction.

Al Fresco Dance.

LOWTHIAN.

Musical score for Al Fresco Dance by Lowthian. The score is in 6/8 time, key of D major (two sharps). It consists of five staves of music. The first staff includes a first ending. The second and third staves include second endings. The fifth staff concludes with a *D.C.* (Da Capo) instruction.

Tit for Tat Schottische.

ROEDER.



FLAGEOLET.

Wedding Set. (Plain Quadrille.)

FIRST FIGURE.

1.  Galop.

 Right and left.

 Galop.

 Ladies' chain. *D.C.*

Twice; finish at ♪.

SECOND FIGURE.

2.  Galop.

 Forward. *Cross over.*

 Forward. *To places.* *D.C.*

Four times; finish at ♪.

THIRD FIGURE.

3.  Half right and left.

 Right hand across. *Left hand back.*

 Balance in centre. *To opposite places.*

 Forward and back. *Turn partners.* *D.C.*

Four times, al ♪.

By permission of SEP. WINNER & SON.

FLAGEOLET.

4. **FOURTH FIGURE.**

 Hands half around. Half right and left.


 Forward four and back. First lady cross over.


 Forward three and back. Ladies cross over.


 Forward three. Forward three. *D.C.*
 Four times, al .

5. **FIFTH FIGURE.**

 Swing corners.


 Forward and back. Cross over.


 Forward and back.


 Cross over. *D.C.*
 Four times, al .

I Went With Him.







Tabby Polka.

BUCALOSSI.

INTRODUCTION.



TRIO.



CODA.



FLAGEOLET.